SIX NEW PLAYS WILL FACE THE FINAL TEST THIS WEEK

HELEN BOND in "GO TO IT"

RUTH CHATTERTON in "COME OUT OF THE KITCHEN"

MARJORIE WOOD in "OBJECT—MATRIMONY"

CHARLOTTE GREENWOOD in "SO LONG LETTY"

HELEN MACKELLAR in "MAJOR PENDENNIS"

By LAWRENCE REAMER.

THE Hattons have done an interesting and original thing in writing "Upstairs and Down," although it is by no means sure that they have done it in the best way possible. But there is a contrast in the spirit of this comedy and the usual banality with which all studies of social life at the present day are put on the stage. There is occasionally some of the freedom and daring in studies of society that find themselves between the pages of a novel. But the usual stage treatment of such phases of life is hopelessly conventional and unfaithful to the reality.

There is, of course, no representation of actual country life on Long Island in this play from the West. It paints as close a picture of reality as the foreign nations used to have of American society before there were more serious things to occupy their minds. American millionaires always entertain with monkeys at the table. Or it may be that their pet dogs are always entertained at a formal banquet once at least during the Newport season. The Continental nations have long entertained that view of the habits of American society. The Hattons have pictured social existence on Long Island in somewhat the same colors. So as a slice of life, even a very tough and gamy slice of life, it cannot be accepted.

But there is a delightful audacity in the way in which the authors unhesitatingly project what is their own conception of the existence of the idle. They are supposed to dissipate and bore themselves until sensation and insincerity are all they are able to enjoy in life. Then there comes, of course, the inevitable satiety. But until that point is reached there is amusement to be got out of observing just such characters. There is undeniable diversion in "Upstairs and Down," else the Cort Theatre would not be crowded with laughing hundreds every night. But there are opportunities in the subject which the authors elected for another kind of amusement.

Had we playwrights such as Lavedan or Donnay, Schnitzler or Bahr or Wedekind, there might be an altogether different treatment of such a subject as this drama possesses. But in its freedom from the scruples that assail the average playwright "Upstairs and Down" is a promising contribution to the American theatre.

Nothing in the piece has been more criticised than the action of the "baby vampire," who to get her clutches on a man she loves deliberately accuses him of having wronged her. Most American playwrights would have shuddered with horror at the suggestion that they should use such an incident. They were writing about society and in such a milieu there could be nothing so indicative of moral depravity. Exactly the contrary is true. No class in society possesses all the virtues nor all the vices. It is in their recognition of this that the Hattons have done the greatest service to the theatre by writing a play so frank.

The subject always appeals to the playwright. No more successful treatment of the theme has ever been known than "High Life Below Stairs," which put a century of popularity to its credit. The aristocrat as he appeals to Jeemes Yellowplush and as he thinks himself to be make a twofold character that is bound to be successful before any audience. The temperate butler in "Upstairs and Down," who is compelled to witness the libations of the guests; the philandering valet, who is as unprincipled as his master; the parlor maid, who would not be caught anywhere guilty of the imprudences of conduct that are frequent enough upstairs—all these characters are skilfully, and, moreover, fearlessly drawn. Indeed, in its audacity more than in any other quality does this latest play of the Hattons deserve to be praised. Possibly some other American playwrights will be tempted to go in search of life instead of the dear pink and white fairy tales, the overworked "crook" plays and the rest of the stock in trade of the native playwright. "Upstairs and Down" is no more truthful to life than its fat polo players are to that game. But it is unafraid, and that is promising nowadays.

The new cinema has all the peculiarities of its kind. Its open air scenes are different in the degree of their beauty. They are uncommonly attractive. Apart from the charm of movement that the appearance of water always imparts to a picture there are other elements which the other pictures so often lack. Miss Kellermann is always dashing through the waves, the blackamoors in pursuit or the mermaids dancing on the strand as she draws nearer. These pictures are a source of unvarying delight. None of the other monster camera enterprises of this kind has ever given the spectators such sheer beauty to contemplate.

Of course with the other screens there is less to appeal to the intelligent public. There is twice as much of the picture as there ought to be. The scheming rajah and his ambitious wife are constantly thrown on the screen until it would be a delight to throw something at them. The interiors are crowded and about as indefinite in purpose as the childish story of the film. But the out of door views are beautiful and for that reason there is an uncommon degree of pleasure in view for all those who are certain to see "A Daughter of the Gods."

In arranging the plays which make up the programme of the Washington Square Players it is not always possible to find combinations of merit equal to that of some of the preceding groups. There are admirers of the company at the Comedy Theatre who frankly say that the first new bill of the company's downtown experiment does not compare with what these young actors have offered at other times.

Perhaps if Philip Moeller had not written "Helena's Husbands" there would have been much more entertainment to be found in "Susanna's Sisters," with which the present programme closes. The idea of the women of the Biblical city following the example of their sister who became the heroine of a famous municipal and ecclesiastical scandal in order that they too may get into the limelight is amusing if disrespectful. It is well carried out, although there is nothing in all the play so entertaining as Helen Westley's performance of the spinster twanging on her musical instrument and chanting the distiches about her charms in the plaintive minor of the Oriental mode. Burlesque has in years known no more laughable apparition. Miss Westley is a low comedienne of great talent. Placed in surroundings more likely to insure popularity and accessible to a more general public, this performance alone would make the reputation of the actress. How well she can come through a different task her acting in Porto-Riche's one act play shows. But it is the full, rich fun of her performance in "Susanna's Sisters" that makes a visit to the Comedy Theatre well worth while.

If Mr. Moeller could contrive to impart some flutter of drama to his little plays they would gain immeasurably in effectiveness. It would not then be necessary for him to be always at the top notch in the matter of wit. As it is there are only the bright speeches and the acting of some of the players as brilliant as Miss Westley to provide the entertainment. Some vestige of dramatic interest, fiction of some kind, would be a great gain to his work.

In "The Sugar House" Alice Brown is, on the other hand, more interesting theatrically than she ever was before in any of her work that has reached the stage. There is about the incident of the young wife who saved her husband and his paramour by her entreaties a splendid sincerity that proves some sort of a substitute for dramatic skill. If the audience had known all the time that the head of the party which had come to tar and feather this frail beauty was her discarded lover the interest in the episode would have been much greater.

It is of course manner rather than matter which the audience is invited to enjoy in "A Merry Death." The gray hangings, the really charming dresses designed by G. W. Plank made this little play completely novel. The death of *Harlequin*, very enthusiastically and exuberantly played by Edward Balzerit and with real appreciation of the meaning of the role, who was also in the company of two admirable associates in Mr. Tonge and Miss Enright, was as unusual in its recital as the manner of playing. So it is in the novelty of the little interlude that its chief charm lies. The psychology of Porto-Riche in "Lovers' Luck" did not appear to lie within the reach of all the actors, although Jose Ruben gives a most finished performance, with just the degree of artificiality to make it seem really Parisian.

THE PLAYS THAT LAST.

Wording Out Process Now Going On.

The plays that continue in New York are "Seven Chances" at the Belasco Theatre, "His Bridal Night" at the Republic Theatre, "Cheating Cheaters" at the Eltinge Theatre, "Turn to the Right" at the Gaiety Theatre, "The Big Show" at the Hippodrome, "The Flame" at the Forty-fourth Street Theatre, "Pierrot the Prodigal" at the Booth Theatre, "Nothing But the Truth" at the Longacre Theatre, "The Man Who Came Back" at the Playhouse, "Mister Antonio" at the Lyceum Theatre, "Pollyanna" at the Hudson Theatre, "Caroline" at the Empire Theatre, "The Intruder" at the Cohan & Harris Theatre, "Arms and the Girl" at the Fulton Theatre, "Upstairs and Down" at the Cort Theatre, "His Majesty Bunker Bean" at the Astor Theatre, "Rich Man, Poor Man" at the Forty-eighth Street Theatre, "Backfire" at the Thirty-ninth Street Theatre, "Under Sentence" at the Harris Theatre, "Fixing Sister" at the Maxine Elliott Theatre, "Hush" at the Little Theatre, "The Music Master" at the Knickerbocker Theatre, "Treasure Island" at the Punch and Judy Theatre and the Washington Square Players at the Comedy Theatre.

The musical plays which are still on view include "The Girl from Brazil" at the Shubert Theatre, "Flora Bella" at the Casino Theatre, "Miss Springtime" at the New Amsterdam Theatre, "Betty" at the Globe Theatre, "Le Poilu" at the Garrick Theatre and "Wie Einst im Mai" at the Bandbox Theatre.

The photo play spectacles which continue are: "Intolerance" at the Liberty Theatre and "A Daughter of the Gods" at the Lyric Theatre.

The Serge de Diaghileff Ballet Russe is at the Manhattan Opera House.

THE NEW PLAYS THIS WEEK.

Novelties of All Kinds Are to Be Seen—Two New Pieces With Music.

There is to be a general change in the theatres this week, six new plays taking the places of those now on the boards. It is to be hoped that they are an improvement over the present supply.

Henry Miller will present Ruth Chatterton at the Cohan Theatre tomorrow night in "Come Out of the Kitchen," a new comedy by A. E. Thomas, founded on the novel of the same title by Alice Duer Miller. This will be Miss Chatterton's first appearance in a new role in New York since her long engagement at the Gaiety Theatre as *Judy Abbott* in "Daddy Long-Legs." Incidentally it was in "The Rainbow," a comedy by Mr. Thomas, that Miss Chatterton was first introduced to New York theatregoers by Henry Miller. Associated with Miss Chatterton in the play are Bruce McRae, Marguerite St. John, Alice Lindahl, Mrs. Charles G. Craig, Barbara Milton, Frances Goodrich, William Boyd, Charles Trowbridge, William H. Sams, Walter Connolly and Robert Ames.

In the dramatization of Mrs. Miller's novel Mr. Thomas has sought to retain the charm and atmosphere of the book, with its settings in the old Southern mansion, and Mr. Miller has aimed at the same effect in its direction and in the scenery and appointments. It will be recalled that "Come Out of the Kitchen" deals with a Southern family which even at this remote date still feels the financial upheaval of the civil war. It is the story of the *Dainnecfields*, luxury loving, improvident, proud and united in filial and brotherly affection. In reduced circumstances the family rent their home to a rich Northerner with the condition that a corps of white servants be provided. Around the situations which develop from this, with a charming love story, is fashioned "Come Out of the Kitchen."

The scenes of the three acts are laid in the Daingerfield mansion in Virginia. While the play will be seen for the first time in New York tomorrow night, it has already had a few presentations out of town. In point of fact Mr. Miller presented it at the Columbia Theatre in San Francisco last August with the intention of keeping it there for a week or, at the most two, but it met with such cordial approval from the San Francisco public that its run was extended to five weeks.

At the Shubert Theatre to-morrow night Oliver Morosco will present "So Long Letty," a new musical farce, book by Mr. Morosco and Elmer Harris, music by Earl Carroll. There is something in the story about an exchange of wives, but it is on the speed of the play, the dancing, the chorus, the oddity of the music and the cast that the producer places his dependence for favor. In this play Charlotte Greenwood prefers dress and dancing to fussing over cleaning and cooking for her diminutive husband. Two couples, the *Robbins* and the *Millers*, have their homes in adjoining reconstructed trolley cars on the beach at San Francisco. Mrs. Miller is domestic but not sporty, Mrs. Robbins is sporty but not domestic, and each husband, the one tired of sardines and crackers, the other of eternal aprons and washtub worn hands, looks longingly at the other's spouse. So the husbands agree there is nothing to do but get divorced and remarry, but the wives insist that there shall be a trial week of the remating first. And, of course, the new couples are even less well pleased than the old, and the husbands beg to be taken back. In the cast will be, in addition to Miss Greenwood, Sydney Grant, Walter Catlett, May Boley, Frances Cameron, Percy Baldwin, Vera Doria, Winnie Baldwin, Ben Linn, the Cameron sisters and others.

At the Princess Theatre on Tuesday F. Ray Comstock and William Elliott will offer the third annual Princess Theatre musical production, "Go To It," by John L. Golden, John E. Hazzard and Anne Caldwell. In the cast are Percival Knight, Emma Janvier, Wellington Cross, Lois Josephine, Charles Judels, Will Deming, Will Archie, Helen Bond, Ethel Pettit, Gertrude Waixel, Dan Marble, Tyler Brooks, Cecil Markel, Jeanette Cook, Betty Shannon, Vivian Morrison, Gladys Clifton, Ethel Ford, Alice Rodier, Lillian Gayler, Marguerite Mason, Bessie Sessions, Katherine Hurst, Gypsy Wilson, Anne Kelly, Alice York, Helen Randolf, Lillian Lavonne, Charles Yorkshire, Wilbur Stutz, Leo Howe, Charles Hartman, Austin Clark, Harry Davis, Jack Leslie, Arthur Whitman, &c.

Frank Smithson staged the piece, and the dances and ensembles were arranged by David Bennett.

On Wednesday William A. Brady will present at the Cohan and Harris Theatre a new play, "Object—Matrimony." This is a story of New York life by Montague Glass and Jules Eckert Goodman. Mr. Glass is best known as the creator of "Potash and Perlmutter," and Mr. Goodman as the author of "The Man Who Came Back," now at the Playhouse, as well as "Treasure Island," now at the Punch and Judy, and various successful plays in the past. The story of "Object—Matrimony" is along different lines from anything used by the authors hitherto.

For the cast Mr. Brady has chosen Jesse Dandy, the perennial comedian of "The Prince of Pilsen;" Mathilde Cottrelly, who was the mother in "Potash and Perlmutter in Society;" Marjorie Wood, who was leading woman in "It Pays to Advertise" last season; Irving Cummings, a motion picture "star"; Jules Jordan, for the past two years *Abe Potash*; Leo Donnelly, in the original casts of both "Potash and Perlmutter" and "Potash and Perlmutter in Society"; Jean Temple, Wright Kramer, William Dixon, Robert Robbins, Philip Dunning, Philip Loeb, Clifford B. Nelson, Emil Hoch, Max Rossi and William J. Kane.

"Object—Matrimony" is in three acts, with the scenes laid in New York city at the present time.

"Der Gatte des Fraulein," or "The Spinster's Husband," a farce in three acts by Gabriel Dregely, will be acted at the Irving Place Theatre on Wednesday with Rudolf Christians, Marjorie Felsing, Heinrich Marlow and Hans Unterkircher.

John Drew will appear at the Criterion Theatre on next Thursday in "Major Pendennis," a comedy made out of Thackeray's novel and produced by John D. Williams. Mr. Drew will appear as the worldly wise, selfish cynical, rather unscrupulous, almost unmoral, physically artificial even as to his wig, but courageous old major. Obviously this marks a departure for Mr. Drew as an actor. The announcement reads:

"*Costigan*, the *Fotheringay*, *Morgan*, the sinister valet, *Blanche Amory*, *George Warrington*, *Foker* and other celebrated Thackerian portraits appear during the comedy, which of course does not pretend to compass all of Thackeray's novel. In fact what Langdon Mitchell has done is to contrive a light comedy with *Major Pendennis* and his nephew *Arthur* as the central figures out of Thackeray's three volume novel.

"The period of the play is around 1830, with the Battle of Waterloo still a topic of conversation. The drift of the piece, as every Thackerian knows, is the ambition of the *Major*, a Beau Nash of his day, to establish his nephew, Arthur Pendennis, as a beau, a socially desirable and eligible figure of the coming generation, and thus perpetuate the name—*Pendennis*.

"'Major Pendennis' as a play came of three notions—first, to set off John Drew in a new line of parts; second, to bring about the return of Langdon Mitchell as a writer for the American theatre, from which he had withdrawn since 'The New York Idea,' and thirdly, to call on Thackeray for a group of characters and scenes that would stimulate a good cast to good acting."

The rehearsals of "Major Pendennis" have been conducted throughout by B. Iden Payne, who directed "Justice." All the costumes, scenery and accessories have been designed by Caroline Dudley.

The Winter Garden will open its sixth season with "The Show of Wonders" on Thursday. The Winter Garden will be closed the first three nights of the week for rehearsals and the final preparations for the opening. "The Show of Wonders" will be the twentieth musical extravaganza to be produced during the five years that the Winter Garden has been in operation. The Winter Garden was opened in 1911, the first attraction being "La Belle Paree," the cast including Kitty Gordon, Mlle. Dazie, Harry Fisher and others. Then followed Gertrude Hoffman with the Russian Dancers, followed by "The Review of Revues," "Vera Violetta" came next, introducing Gaby Deslys in New York. It was in "Vera Violetta" that Al Jolson made his first appearance at the Winter Garden. Then came the "Whirl of Society," Gaby Deslys and Al Jolson being the stars. This was succeeded by "The Passing Show of 1912," the first of the name of which there have now been five in all. "Broadway to Paris" followed, the next extravaganza being "The Honeymoon Express," with Al Jolson. The second "Passing Show," that of 1913, was then produced and was succeeded by "The Pleasure Seekers," "The Whirl of the World" came next and then followed the third annual revue, "The Passing Show of 1914." After that came "Dancing Around" with Al Jolson; "Maid in America," the fourth annual revue, "The Passing Show of 1915," "A World of Pleasure," the second edition of "Town Topics," "Robinson Crusoe, Jr.," with Al Jolson, and the fifth annual revue, "The Passing Show of 1916," which had its final presentation at the Winter Garden last night.

The Winter Garden management during the five years it has been operating this home of extravaganza has enjoyed a truly remarkable and uninterrupted success. Besides keeping alive on a huge scale the love of extravaganza, a feature of each of the nineteen shows presented has been some startling spectacular feature. One of the most surprising of these was the United States cavalry charge on the Mexican border, in "The passing Show of 1916," and now comes the "Show of Wonders," promising new and surprising features.

The new show, which will unveil its wonders on Thursday night, is in two acts and twenty scenes, eleven scenes being in the first act and nine in the second. The book of the "Show of Wonders" is by Harold Atteridge, who has already provided the Winter Garden with sixteen of its entertainments. The thirty musical numbers of the "Show of Wonders" are by Sigmund Romberg, Otto Motzan and Herman Timberg. The show has been staged by J. C. Huffman and the dances arranged by Allan K. Foster. The orchestra, as usual, will be under the direction of Oscar Radin. The entire production has been under the personal direction of J. J. Shubert.

The Winter Garden management has brought together for the "Show of Wonders" the most astonishing assemblage of comedians that the New York stage has known. The more important of these are McIntyre and Heath, Eugene and Willie Howard, George W. Monroe, Walter C. Kelly, "the Virginia Judge"; Tom Lewis and John T. Murray. The feminine contingent is surprising for its beauty, talent and charm, including Daisie Irving, from the Gayety Theatre, London; Marilynn Miller, the youthful and delightful mimic, dancer and comedienne; Grace Fisher, Mabel Elaine, Marie Lavarre, Eleanor Brown, Virginia Smith, Doris Lloyd and others. Then there are Alexis Kosloff, Clayton and White, James Watt, George Baldwin, Sidney Phillips, James Grant and others.

THE THEATRICAL CALENDAR OF THE WEEK.

MONDAY—Cohan Theatre—"Come Out of the Kitchen," comedy, written for Ruth Chatterton by A. E. Thomas from Alice Duer Miller's novel.
Shubert Theatre—"So Long, Letty," musical play from Los Angeles by Oliver Morosco and Elmer Harris, with music by Earl Carroll.
TUESDAY—Criterion Theatre—"Go to It," by John L. Golden, J. E. Hazzard and Anne Caldwell.
WEDNESDAY—Cohan & Harris Theatre—"Object—Matrimony," comedy, by Montague Glass and Jules Goodman, produced by W. A. Brady.
THURSDAY—The Winter Garden—"The Show of Wonders," annual autumn extravaganza, by Howard Atterbridge, Sigmund Romberg and others.
The Criterion Theatre—"Major Pendennis," comedy, made from Thackeray's novel by Langdon Mitchell for John Drew.

CLIMBING THE THEATRE LADDER.

Richard Gordon of "The Flame" Had a Long Spell.

Occasionally actors, like politicians, have fame and fortune thrust suddenly upon them without a preliminary course in the school of hard knocks. No such rosy luck, though, has landed Richard Gordon in the position of leading man in a Broadway success. Behind his present part in Richard Walton Tully's "The Flame" there stretches an almost endless vista of dreary struggling. "Yes, I've certainly had my due share of work and hardship," says Gordon. "For twenty years I've been striving for Broadway recognition! During that time I've been stranded in nearly every large city in the country, I've played more than 500 parts in stock and repertoire, at times I've been desperate, almost starving, but I never completely gave up hope. Then at last Mr. Tully recognized my abilities, allotted me the part of the *Beachcomber* in 'The Bird of Paradise,' originally created by Guy Bates Post and which I played for two years, and then this season he let me create the part of *Wayne Putnam* in 'The Flame.'

"On the whole, though, it has been a happy struggle. The glamour of the footlights claimed me very early. I was born and brought up in Bridgeport, which gave me an opportunity to attend the theatres a good deal in New York. By the time I was 15 I had my mind strongly made up to become an actor, but of course I encountered the traditional parental opposition. So for a while I dabbled in art, attending the Yale Art School and the Art Students League, but all the time I was longing for grease paint and wigs. Then I tried newspaper reporting with no very encouraging results, and finally my father induced me to settle down, as he thought, as second assistant cashier in a bank. I endured this wildly exciting life for exactly three months, when I suddenly and vigorously kicked over the family traces and entered the Sargent School of Acting.

"My first part of any consequence was in 'The Village Schoolmaster'; then came a year in 'David Harum,' followed by two years in 'The College Widow.' It was in this piece that I first appeared in New York, and I thought my success was won.

"Alas and alack! I soon discovered that the name 'Richard Gordon' meant absolutely nothing to any New York manager. So the ceaseless grind of the road began again. Of course summers I used to play in stock companies. In fact I have not missed playing stock any summer for fifteen years, and often I have played in two or three companies the same summer, for these organizations have a queer way of closing abruptly after a few unprofitable weeks. In stock I have played everything from bits to leads, from Shakespeare to Theodore Kremer and from Charley Blaney to Charles Frohman. It doesn't seem to me I have missed a part or a play in the whole repertoire of the English speaking stage. A friend asked me the other day what standard parts I was most anxious to play in the future, and I was forced to admit there were none, as I had played them all! Seriously, though, I like character parts best, and I hope within a season or two to be able to appear in New York in a part as good as the *Beachcomber* in 'The Bird of Paradise.'

"Following 'The College Widow' I toured in 'The Redemption of David Corson,' playing the part created by William Courtleigh, and now we are both together in 'The Flame.' And speaking of 'David Corson' reminds me of something funny that happened all through the rehearsals of 'The Flame.' One of Mr. Tully's characters is named 'David Carson'—the one played by John Cope—and although I hadn't thought of 'David Corson' for years I couldn't break myself of the habit of addressing Cope as 'Dave Corson.' The name just would pop out wrong in spite of me, and Mr. Tully was about on the point of giving up when I finally conquered the habit.

"The toughest season I ever had was when I played in three New York productions, which had a total run of two weeks and two days. The first was with Nance O'Neil in 'Anne Boyd,' which lasted a week; then came Hattie Williams's 'The Girl He Left Behind Him,' which also ran a week, while even that record was broken by 'The Governor's Boss,' which played two performances at the Garrick Theatre. And that was all the work I did have that season. Other years I toured exclusively in one night stands, and oh, how I grew to loathe them! Even to this day the thought of them makes me shiver. For seven consecutive seasons I played one nighters without a single week stand, although once in a while we enjoyed the luxury of a two or three night stand. The dreariest year I ever had was one spent exclusively in the one night stands of Pennsylvania. The first half of the season I was with 'Jed Prouty,' which didn't play a single date outside of Pennsylvania, and when it closed in January and I returned to New York, I was immediately engaged for 'His Majesty and the Maid,' which was booked in Pennsylvania one nighters and never got anywhere else. Even to-day I think I could write an exhaustive and authoritative Baedeker of the rural regions of the State.

"Every time I saw my father he would always ask the same question, 'Are you ready to quit and return to the bank?' And always I answered 'No,' although I confess that once or twice I wavered dangerously when pronouncing the fatal word. At last, though, the tide turned in my favor, for I got a good part with Francis Wilson in 'The Bachelor's Baby' and played it for two seasons. Mr. Tully saw my performance in that piece and put me in 'The Bird of Paradise,' where I remained for two years. And now this season has fulfilled one of the great ambitions of my life, to play a leading part in a Broadway success.

"They have been mighty interesting years and I have found time for outside pursuits. I have had lots of fun and some success with modelling in clay. And although I have no intention of trying to wrest culinary honors from May Irwin, I do like to cook. I like nothing better than to be turned loose in a kitchen and be allowed to prepare Sunday dinner. I have made quite a study of the art of cooking and am sure the reason it appeals to me is because of the long endured 'frightfulness' of one night stand dining rooms."

THE DANUBE TONE POETS.

They Are Numerous Now in This City and in Our Theatres.

Now it has become the custom of managers to have the scores which they bring from Europe done over by local composers. This does not have the effect of altering their quality as it might. As a matter of fact many of the composers now active here had their training in Austria. There are much greater opportunities for them now. So there is not such a great artistic distance between Edmund Eysler and Sigmund Romberg, who embroidered some melodies on the score of "The Girl From Brazil" just as he did in the case of "The Blue Paradise." His waltz was the most admired number of the score. He is of the same school, moreover, as the rest of the Danube composers.

Romberg came to this country just six years ago. He had studied in Vienna under Victor Houbertier, composer of many famous musical comedies; but on his arrival in America Romberg found it would be necessary, if he was to achieve real popularity over here, to supplement his classical training by knowledge of American ragtime. For three years therefore he applied himself to this new form of composition, studying at the same time the English language and the art of "putting" a song over the footlights.

His patient and thorough preparation had its rewards, for he is responsible for the score of seven Winter Garden shows. He has never been allowed by the Shuberts to work for any other producers. There are few composers who can achieve a hit like the "Ragtime Pipes of Pan" and then compose a classical waltz like "Auf Wiedersehen" in "The Blue Paradise."

Among the many successes to Romberg's credit are: "Maid in America," "A World of Pleasure," which contained the noted "Ragtime Pipes of Pan"; "The Whirl of the World," with its popular "Arabian Nights Ball"; "The Passing Show of 1914," remembered for its "Omar Khayyam"; "The Midnight Girl," "Robinson Crusoe, Jr." and "The Girl From Brazil."

WHERE TO DANCE.

FROLIC—The New Ziegfeld Midnight Frolic continues to please midnightly on the roof of the New Amsterdam Theatre, with Olive Thomas, Frances White, Peggy Brooks, Lawrence Haynes, Eddie Cantor, Sybil Carmen, the Arnaut brothers, Bird Milman and others as the entertainers.

THE BULL RING—Eduardo and Elisa Cansino, Spanish dancers, are the new features of the entertainment at The Castles in the Air on the roof of the Forty-fourth Street Theatre. The travesty on "Carmen," Helen Trix, Hugo Jansen and others are also featured.

MARIE ANTOINETTE CLUB—Lubovska, Russian and Luana, Philippine dancers, are the entertainers at the new dancing place in the basement of Castles in the Air.

REISENWEBER'S — "The 1916 Revue" is presented at dinner and midnight in the ballroom. At midnight also the Four Hundred Club is entertained in the Hawaiian room by Clark's serenaders, Lady Ortille and Lilia.

THE WEEK'S CHANGES.

"Very Good Eddie," having exhausted all the theatres below Forty-second street, will this week move as far north as the Bronx Opera House.

The Standard Theatre will this week have "The Cinderella Man" with the cast from the Hudson Theatre.

THE BROOKLYN PLAYS.

Marie Tempest, who was never more delightful than in Cyril Harcourt's play "A Lady's Name," will be seen in that play at the Majestic Theatre this week.

The Dancing Dollys, who have become actresses, will this week be seen at the Montauk Theatre in "His Bridal Night."